

STRAVINSKY'S NEO-CLASSICISM AND HIS WRITING FOR THE VIOLIN
IN *SUITE ITALIENNE* AND *DUO CONCERTANT*
By

©2016
Olivia Needham

Submitted to the graduate degree program in School of Music and the Graduate Faculty
of the University of Kansas in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts.

Chairperson: Paul Laird

Véronique Mathieu

Bryan Haaheim

Philip Kramp

Jerel Hilding

Date Defended: 04/15/2016

The Dissertation Committee for Olivia Needham
certifies that this is the approved version of the following dissertation:

STRAVINSKY'S NEO-CLASSICISM AND HIS WRITING FOR THE VIOLIN
IN *SUITE ITALIENNE* AND *DUO CONCERTANT*

Chairperson: Paul Laird

Date Approved: 04/15/2016

ABSTRACT

This document is about Stravinsky and his violin writing during his neoclassical period, 1920-1951. Stravinsky is one of the most important neo-classical composers of the twentieth century. The purpose of this document is to examine how Stravinsky upholds his neoclassical aesthetic in his violin writing through his two pieces, *Suite italienne* and *Duo Concertant*. In these works, Stravinsky's use of neoclassicism is revealed in two opposite ways.

In *Suite Italienne*, Stravinsky based the composition upon actual music from the eighteenth century. In *Duo Concertant*, Stravinsky followed the stylistic features of the eighteenth century without parodying actual music from that era. Important types of violin writing are described in these two works by Stravinsky, which are then compared with examples of eighteenth-century violin writing.

Igor Stravinsky (1882-1971) was born in Oranienbaum (now Lomonosov) in Russia near St. Petersburg, son of Fyodor Ignat'yevich Stravinsky, the most popular Russian bass of his time. Stravinsky studied piano, harmony, and counterpoint, and went on to pursue composition lessons with Nikolai Rimsky-Korsakov, starting in 1903. Sergei Diaghilev (1872-1929), impresario of the Ballets Russes, had an opportunity to hear some of Stravinsky's music in St. Petersburg in 1909. This occasion opened a door for Stravinsky's successful career, because Diaghilev asked Stravinsky to write music for the *Firebird* in 1910, and then, after its success, *Petrushka* (1911), and *The Rite of Spring* (1913).

After completing these early ballets and other works, Stravinsky wrote *L'Histoire du soldat* (1918), at least partly inspired by the difficulty of writing for a large ensemble during World War I. Stravinsky fully entered his neo-classical period with the ballet *Pulcinella* (1920), a compositional style in which he remained for more than three decades. Don Randel notes, "The term neoclassical was first introduced in art criticism to refer to a stylistic movement of the later eighteenth century, whose followers favored conscious imitation of antique models."¹ In music, the term neoclassical is applied to works, mostly from the first half of the twentieth century that have characteristics that belong to eighteenth-century music. Neo-classicism is often defined as music that involves the deliberate use of techniques, styles, forms or gestures from an earlier period. According to Arnold Whittall, neoclassical music "employs some kind of extended tonality, modality or even atonality than to reproduce the hierarchically structured tonal system of true

¹ *The New Harvard Dictionary of Music*, s.v. "Neoclassical."

(Viennese) Classicism.”² Prokofiev’s Symphony no.1 (the ‘Classical’, 1916–17), and Satie’s *Sonatine bureaucratique* (1917), with its use of a piece by Clementi, show the sign of a start of neo-classicism. This trend is thought to have started as a reaction to big romantic pieces, such as Mahler’s works. Another view of beginning of neo-classicism in music is that this type of music appeared as a reaction against “radical experimentalism” and the “abstractions of Expressionism.”³

Emotional restraint, objectivity, balance, and clarity are the main aesthetics and characteristics of eighteenth-century music, and neo-classical music shares these traits. According to Bryan Simms, neo-classical style is “characterized by a detached coolness, regular or motoric rhythm, linear texture, hard or percussive sonority, classical forms, and modernistic dissonance and nontraditional tonality.”⁴ Neo-classicism is most strongly associated with Stravinsky’s music, although other composers of the twentieth century, among them, Hindemith, Casella, Prokofiev, Falla, and Copland, also wrote in the style. Stravinsky’s neoclassical period already started with *Pulcinella* (1920) and ends with *The Rake’s Progress* (1951). Neoclassicism is manifest in Stravinsky’s music in two different ways. In the first he based composition upon actual music from the eighteenth century, and in the other he followed stylistic features associated with the Baroque and Classic eras. *Suite Italienne* (1932–33), a creative arrangement of music from *Pulcinella*, is an example of the former, and the *Duo Concertant* (1932), an original work, of the latter.

² Arnold Whittall, “Neo-classicism.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 21, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/19723>.

³ Bryan R. Simms, *Music of the Twentieth Century: Style and Structure*, 2d ed. (Belmont, Calif.: Schirmer, Thomson Learning, 1996), 235.

⁴ *Ibid.*, 237.

Stravinsky wrote many pieces for violin that reflect these different compositional choices. Among his important works that demonstrate how he wrote for violin one finds: Three Pieces for String Quartet (1914), Suite from *L'Histoire du soldat* (1920), *Suite d'après themes, fragments et pièces de Giambattista Pergolesi* (1926), *Berceuse* (1926), *Prélude et Ronde des princesses* (1926), the Violin Concerto (1931), *Duo Concertant* (1931-2), *Chants du rossignol et Marche chinoise* (1932), *Danse russe* (1932), *Scherzo* (1932), *Suite Italienne* (1932), *Ballade* (1933), *Pastorale* (1933), *Divertimento* (1934), *Chanson russe* (1937), *Tango* (1940), *Élégie* (1944), and an arrangement of Claude Joseph Rouget de Lisle's *La Marseillaise* (1919), which is unpublished.

Violinist Samuel Dushkin's contribution is significant in Stravinsky's violin writing. The two were introduced by Willy Stecker, who was in charge of Schott's music publishing house at the time. Dushkin (1891-1976) was born in Poland, but he is considered an American violinist because he moved to New York and further pursued his career there. He studied with some of the leading teachers at the time, including Leopold Auer and Fritz Kreisler. Dushkin collaborated with Stravinsky in making transcriptions from a number of Stravinsky's own compositions and in writing *Duo Concertant*. They performed these pieces, and presented European tours between 1932 and 1934. Dushkin collaborated with Stravinsky in writing or arranging the violin parts in *Suite Italienne*, the *Divertimento* from *The Fairy's Kiss*, *Pastoral*, the *Chinese March*, the *Nightingale's Songs*, the *Scherzo*, "Lullaby" from *The Firebird*, and the "Russian Dance" from *Petrushka*. Their collaboration during this time is documented in an essay that Dushkin wrote in 1949.⁵ Additionally, Stravinsky

⁵ Eric Walter White, *Stravinsky: The Composer and His Works* (Berkeley: University of California Press, 1966), 100-103.

wrote his Violin Concerto for Dushkin. The premiere of this work was given in Berlin on October 23, 1931 with Dushkin performing as soloist and Stravinsky conducting.

The *Suite Italienne* is an arrangement from the ballet *Pulcinella*. As mentioned above, the music is based on the music of Giovanni Battista Pergolesi (1710-1736). There are several versions of *Suite Italienne*. Stravinsky collaborated with Gregor Piatigorsky in a five-movement version for cello and piano (1932-33) and with Samuel Dushkin in a six-movement rendition for violin and piano (1933). Before Stravinsky worked with Dushkin on *Suite Italienne*, Stravinsky wrote *Suite d'après themes, fragments et pieces de Giambattista Pergolesi* (1926), an arrangement for violin and piano, in collaboration with violinist Paul Kolchanski. In the ballet *Pulcinella*, pieces thought at the time to be by Pergolesi are the basis for the entire composition, but Stravinsky's unique approach to the material in his model is clear. Stravinsky rewrites Pergolesi's pieces using his own musical language as shown in his treatment of harmonies, rhythms, and orchestration. *Suite Italienne* for violin and piano includes six movements: "Introduzione," "Serenata," "Tarantella," "Gavotta," "Scherzino," and "Minuetto e Finale."

After Stravinsky finished his violin concerto, he needed another piece to perform with Dushkin. The composer then wrote the *Duo Concertant*, which they premiered in Berlin on 28 October 1932. The pair then gave further recitals in Danzig, Paris, Munich, London, and Winterthur during the fall and winter. Stravinsky offered the following comment on the work:

After the Violin Concerto, which is orchestral as well as instrumental, I continued my researches in the domain of the violin and turned to its function in the chamber-

music ensemble. For many years I had taken no pleasure in the blend of strings struck in the piano with strings set in vibration with the bow. In order to reconcile myself to this instrumental combination, I was compelled to turn to the minimum of instruments, that is to say, only two, in which I saw the possibility of solving the instrumental and acoustic problem presented by the strings of the piano and those of the violin. Thus originated the idea of the Duo Concertant for violin and piano. The mating of these instruments seems much clearer than the combination of a piano with several stringed instruments, which tends to confusion with the orchestra.⁶

As much as Stravinsky relied on Dushkin for his violin writing as a composer, Stravinsky also made use of the general style of violin writing of the eighteenth-century in writing *Suite Italienne* and *Duo Concertant*. The seventeenth and eighteenth centuries saw many important developments in violin writing, and a survey of that development will help illustrate how these techniques appear in these violin works by Stravinsky. The violin became one of the most important solo instruments by the end of seventeenth century, and thereafter remained so. Pietro degli Antonii (1639-1720) is credited with some of the important developments in composing sonatas for violin and continuo. Stylized dances can be found in his chamber sonata (*sonata da camera*), and his church sonatas (*sonata da chiesa*) show how vocal elements, such as various inflections, recitatives, or ariosos, are incorporated into violin writing. The Italian composer and violinist Arcangelo Corelli's (1653-1713) contributions to violin writing were considerable. Through his solo sonatas,

⁶ Ibid., 372.

trio sonatas and concertos, Corelli established his reputation and unprecedented influence in violin writing during his lifetime, and the style he popularized continued after his death. Corelli was known for embracing the improvised ornamentation, and composed the Opus 5 solo sonatas and four sets of trio sonatas, which well represent violin writing in the Baroque period. According to the Michael Talbot's writing in *Grove Music Online*, the abundance of broken-chord figuration, avoidance of extremes of register, which could detract from the cantabile quality, characterize Corelli's "agile" violin writing. Talbot further points out that a memorable feature of Corelli's writing is the "leap-frogging" of the two violins, in which each part rises in turn by a fourth having just fallen by step to resolve a suspension—the classic eighteenth century method of producing a rising sequence in which the suspensions still resolve downwards.⁷

Many composers arranged and used Corelli's music. Among them, Francesco Geminiani (1687-1762) wrote concerti grossi versions for six op. 3 trio sonatas and op. 5 solo sonatas. Francesco Maria Veracini (1690-1768) composed a set of *Dissertazioni sopra l'opera quinta del Corelli*. Tartini wrote *L'arte dell'arco*, a set of variations for the Gavotte in Corelli's solo sonata no. 10. Bach wrote an organ fugue (BWV 579) using the subject from the second movement of Corelli's sonata op.3 no.4. Later, in 1931, Rachmaninoff made use of the *La folia* theme from op. 5, no. 12 in his *Variations on a Theme of Corelli*. Corelli taught many of the leading violinists of the time, including Geminiani and Pietro Locatelli (1695-1764), who built upon Corelli's legacy with their own innovations in violin writing. According to Simon McVeigh, "Geminiani began to indicate subtle expressive nuances in his

⁷ Michael Talbot, "Corelli, Arcangelo." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 22, 2015, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/06478>.

publications by means of dynamic shadings.”⁸ Geminiani’s treatise explains and provides examples of “all the ornaments of expression.”⁹ The violin writing of Vivaldi and Tartini also show Corelli’s influence. A major concern for authors of violin treatises in the eighteenth century was the cultivation of a fine tone quality.¹⁰ Tone is heavily related to bowing technique, and it was in this century that “Gaetano Pugnani (1731-98) inherited Somis’s commanding style of bowing,” and later passed it onto Viotti (1755-1824).¹¹

Locatelli’s writing is very virtuosic as seen in his *L’arte del violino* (1733), a collection of his concertos and caprices. According to Albert Dunning in his article in the *Grove Music Online*:

This collection had an immense influence on the development of violin technique, especially in France, where violin teaching continued to bear signs of his style of virtuosity until the beginning of the nineteenth century. Locatelli must be considered the founding-father of modern instrumental virtuosity, and he also left a body of work whose idiom, from his op. 2 onwards, reflects aspects of the most advanced style of his day.¹²

Paganini took Locatelli’s virtuosic writing to a higher level, and Locatelli’s influence on Paganini proves that the virtuosic violin writing started well before it reached its peak

⁸ Simon McVeigh, “The violinists of the Baroque and Classical periods,” in *The Cambridge Companion to the Violin*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1992), 51.

⁹ Francesco Geminiani, *The Art of Playing on the Violin* (London: Travis & Emery Music Bookshop, 2009), 6, 26.

¹⁰ McVeigh, “The violinists of the Baroque and Classical periods,” in *The Cambridge Companion to the Violin*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1992), 53.

¹¹ *Ibid.*, 53.

¹² Albert Dunning, “Locatelli, Pietro Antonio.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 1, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/16840>.

in the nineteenth century. As Dennis Arnold and Elizabeth Roche state in their article in *The Oxford Companion to Music*, Locatelli is considered as “the 18th-century Paganini.”¹³

A fine example of virtuosic Italian violin writing from the eighteenth century may be seen in Example 1, his Caprice No. 1, which includes a slurred fast passage with simultaneous string changes and frequent shifting. Instead of playing the *e''* on the *a'* string in measure 60, Locatelli requires the player to go to fifth position on the *d''* string and back to the first position on the *g* string on *a*. In measure 61, Locatelli requires the violinist to go to fourth position on the *a'* string instead of going to the *e''* string. This frequent shifting between first and fourth positions and above is difficult to play in a fast, slurred passage like this.



Example 1: Locatelli, Caprice No. 1, mm. 59-61.¹⁴

In Example 2 from Caprice No. 2, one observes alternating the same note on different strings in a fast passage. This passage involves slurs as well, and in m. 6, double stops replace fingered *d'* on the *g* string, which requires frequent string crossings between two strings (*g*, *d''*) and one (*a'*), and in mm. 8-9, fingered *d''* on the *a'* string replaces the open *a'*. In mm. 10-11, triple stops replace double stops, and fingered *f'-sharp'* on the *e''* string

¹³ Denis Arnold and Elizabeth Roche, "Locatelli, Pietro Antonio." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed March 1, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e4029>.

¹⁴ Pietro Antonio Locatelli, *L'arte del violino; 25 Capricci* (Milano: Ricordi, 1956), 2.

replaces d'' . Thus, this passage demonstrates that the virtuosic writing concerning string crossings starts to involve multiple numbers of strings and more notes in the higher register.



Example 2: Locatelli, Caprice No. 2, mm. 1-12.¹⁵

Locatelli was the first to use harmonics on the violin extensively. Ornamentation was a significant feature of the violin writing at the time as it was important in the music of the Baroque period in general. Locatelli's *L'arte del violino* shows countless instances of trills on quarter notes and grace notes on the eighth notes as in example 3a and 3b.

¹⁵ Ibid., 4.



Example 3a: Locatelli, Caprice No. 8, mm. 30-38.¹⁶



Example 3b: Locatelli, Caprice No. 10, mm. 71-74.¹⁷

In Example 4a and 4b, one can see the continuous ricochet passages, which involve the natural bouncing of the bow in a slurred manner.

¹⁶ Ibid., 16-17.

¹⁷ Ibid., 21.



Example 4a: Locatelli, Caprice No. 14, mm. 48-53.¹⁸



Example 4b: Locatelli, Caprice No. 14, mm. 68-77.¹⁹

The principal solo techniques employed in eighteenth century violin writing are found often in Corelli's Opus 5 solo sonatas, the violin concertos and sonatas of Vivaldi, Geminiani, and Locatelli, and later in the century in the concertos of Mozart and others. As

¹⁸ Ibid., 29.

¹⁹ Ibid., 29.

shown in Examples 1 through 4, the varied techniques of violin playing in the eighteenth century include: slurred fast passages with the frequent string changes involving a significant amount of shifting; use of a high position on a lower string rather than using a lower position on a higher string in the interest of timbre; alternating the same note on different strings in a fast passage; elaborate ornamentation with countless trills and grace notes; continuous ricochet passages that involve the natural bouncing of the bow while slurring; fast passages involving groups of sixteenth-notes with frequent string crossings; fast passages involving groups of triplets with the use of common tones and string crossings; fast passages involving groups of sixteenth-notes written in double stops; fast passages involving slurred sixteenth-notes in groups of two, three, or more; use of chords on three strings that need to be bowed all at once; use of chords that are spread out on all four strings that involve breaking of that chord into a group of two chords; and contrapuntal writing that involves two different voices in two different strings of violin.

Unlike Italian contributions, German influence can be traced with highly contrapuntal textures as in some of Bach's violin writing. Extensive use of certain left-hand techniques includes high positions and double stops (Example 5.) Stravinsky accepted or rejected some of these techniques of violin playing from different countries and composers in his Neo-Classicism.



Example 5: J.S. Bach, Sonata No. 1 for Solo Violin, “Fuga,” mm. 55-62.²⁰

Stravinsky based his composition *Pulcinella* on Pergolesi’s music; therefore, *Suite Italienne* bears many Italian elements in its violin writing including a recitative-like section in the “Scherzino” movement. The *Duo Concertant* bears more resemblance to German violin writing in the eighteenth century. The first movement, “Cantilène,” includes double stops, and its beginning is similar to some of the passages in Bach’s Violin Sonata No. 2 in A minor, BWV 1003, the fourth movement, Allegro (Example 6 and 7)

²⁰ J.S. Bach, *6 Sonatas and Partitas for Violin Solo* (New York: International Music Co., 1971), 5.



Example 6: Stravinsky, *Duo Concertant*, "Cantilène," mm. 2-12.²¹



Example 7: J.S. Bach, Partita No. 3 for Solo Violin, "Preludio," mm. 79-89.²²

²¹ Igor Stravinsky, *Duo Concertant pour Violon et Piano* (New York : Édition Russe de Musique, 1933), 2.

²² Bach, *6 Sonatas and Partitas for Violin Solo* (New York: International Music Co., 1971), 56.

“Cantilène” is a French word for “cantilena,” which has been used for different types of musical settings. It presents a lyrical vocal melody or an instrumental passage performed in a smooth style, particularly in the eighteenth century.²³ The term also means a short song, or in medieval times, any secular piece, such as a ballade, virelai, or rondeau. In choral music, it means the part that carries the main tune. Another meaning that “cantilena” has is a type of solfeggio, or vocal exercise, using the whole scale.²⁴ In the first movement of *Duo Concertant*, Stravinsky chooses two different meanings that “cantilene” has served in the past. One is a lyrical vocal melody or instrumental passage. This type is manifest from m. 15 to m. 54. Another meaning of “cantilene” Stravinsky takes is a type of solfeggio or vocal exercise as he inserts arpeggio-like passages. This type of “cantilène” appears in the beginning and ending of the first movement.

The first movement can be divided into three sections: mm. 1-14, mm. 15-52, and mm. 53-end. The beginning of the first section is similar to the following passages in Bach’s Violin Sonata No. 2 in A minor, BWV 1003, the fourth movement, Allegro, and his Violin Partita No. 3 in E major, BWV 1006, first movement, Preludio. The musical idea shown in mm. 2-12 of Stravinsky’s “Cantilène” (Example 6) bears resemblance with the passages in mm. 79-89 of Preludio (Example 7) in its use of repeated sixteenth-note figuration. The first musical idea in “Cantilène” shows a resemblance with the repeated progression in Example 7. It starts on the *g* string and moves to the *d*’ string and comes back to the *g* string. Frequent string crossings appear in both Examples 6 and 7. The *spiccato* stroke can

²³ “cantilena.” The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed December 4, 2015, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e1133>.

²⁴ Ibid.

be used for both examples, and they share the same kind of string crossings showing the same timing as well. Thus the beginning of the “Cantilène” shows much resemblance to Bach’s music, but from m. 11 on, Stravinsky’s violin writing deviates from the materials used in such eighteenth-century music. The sixteenth-note figuration and the type of string crossings remain similar but the chromaticism becomes more complex, and Stravinsky also includes harmonics and artificial harmonics (Example 8). This is something that does not appear in eighteenth-century violin writing.



Example 8: Stravinsky, *Duo Concertant*, “Cantilène,” mm. 13-14.²⁵

Stravinsky introduces a series of double stops in the second section, mm. 15-52, the likes of which one does not find in music of the Baroque or Classic eras. The chords display frequent shifting from one chord to another. Use of thirds, fourths, fifths, and sixths in chordal writing is observed throughout the section. As seen in Example 9 (mm. 44-52), Stravinsky makes habitual use of changing the interval between the double stops while maintaining one common tone. For example, in m. 45, the bottom note of the double stop, *c'* on the *g* string, is played while the top note on the *d'* string moves from *e-flat'* to *a-flat'* to *d'*.

²⁵ Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 3.

In mm. 50-51, the top note of the double stop, *e'*, is held while the bottom note moves from *c-sharp'* to *c-natural* to *B-flat*. The first finger must be extended in order to play mm. 44-45.

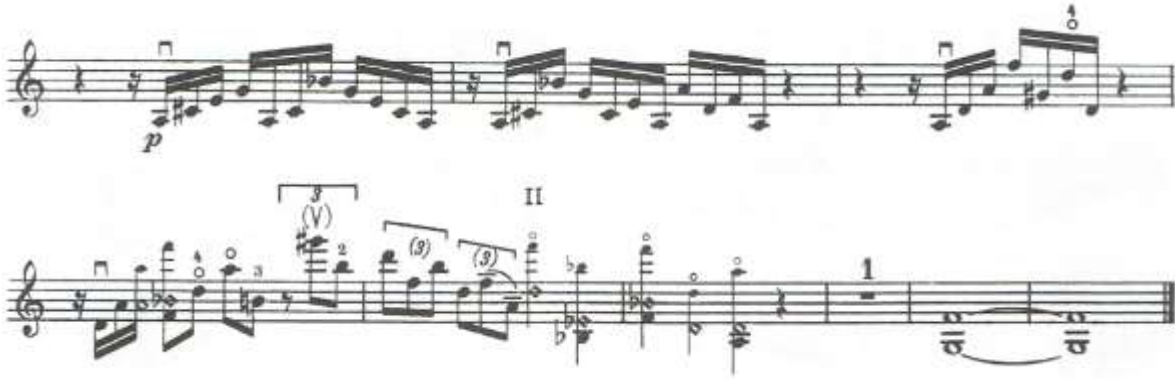


Example 9: Stravinsky, *Duo Concertant*, "Cantilène," mm. 44-52.²⁶

As shown in Example 9 (mm. 44-45), while playing *f* on the *d'* string, it requires a player to move from the note *a* on the *g* string to *e-flat'* with the fourth finger. This technique is difficult because the second finger has to hold *f-natural* (low second finger position) on the *d'* string. Ivan Galamian lays out all traditional finger frames in his book *Principles of Violin Playing and Teaching*.²⁷ What Stravinsky requires a player to do in Example 9 is outside traditional hand frames. The third section, mm 54-end, is a condensed version of the first section followed by the prolonged double stop (Example 10).

²⁶ Ibid., 3.

²⁷ Ivan Galamian, *Principles of Violin Playing and Teaching*, 2d ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1985).



Example 10: Stravinsky, *Duo Concertant*, "Cantilène," mm. 54-end.²⁸

The title for the second movement, "Eglogue I," comes from a French word *eclogue*. Eclogue means a "short pastoral poem sometimes used as title of a piece of music."²⁹ From the late fifteenth century to the seventeenth century, notably in Spain, poems of this type were written in the form of plays and performed with incidental music on the stage.³⁰ The form was fully developed by the end of the eighteenth century. In music, the term was used for piano pieces in the nineteenth century. Václav Jan Křtitel Tomášek (1774-1850) composed seven sets of eclogues, starting with op. 35 in 1807. More examples are found in eclogues by César Franck (op. 3, 1842), Liszt (no. 7 of the first book of *Années de pèlerinage*, 1848-54), Dvořák (op. 52 no. 4 [1880] and posthumously op. 56), and sets by Vítězslav Novák (op. 11, 1896) and Egon Wellesz (op. 11, 1911).³¹ Stravinsky made use of the more

²⁸ Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 3.

²⁹ "Eclogue." The Oxford Dictionary of Music, 2nd ed. rev.. Oxford Music Online. Oxford University Press, accessed November 22, 2015, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t237/e3290>.

³⁰ Ibid.

³¹ The description of the use of the term by other composers has been taken from the following source: Maurice J.E. Brown and Kenneth L. Hamilton, "Eclogue." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 22, 2015, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/08529>.

recent form of eclogues in the nineteenth century when he was writing second movement of *Duo Concertant*.

As the title of the second movement suggests, “Eglogue” evokes a feeling of pastoral nature from the beginning of the movement. The music starts with the violinist playing harmonics, and the repetitive musical idea in a group of sixteenth notes appears in the piano accompaniment. This effect is achieved by playing the open *a'* string simultaneously while the main melody is being played on the *e''* string. This section sounds pastoral because of the pedal point (playing the open *a'* string), and that evokes a bagpipe, a pastoral instrument and a common musical reference. Thus, the violin holds a pedal while the piano plays sixteenths, evoking a bagpipe. As seen in m. 5 (Example 11), Stravinsky has simply suspended the traditional metric structure here.

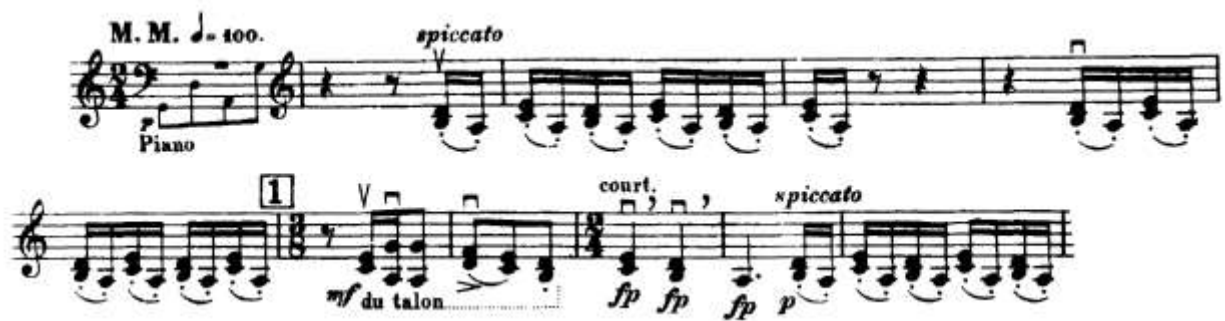


Example 11: Stravinsky, *Duo Concertant*, "Eglogue I," mm. 1-5.³²

While the violin presents the pastoral phrase, no bar lines appear. There are sixty-one beats of quarter notes in m. 5. Stravinsky organized the beats in two groups. In the first group, eighth notes, quarter notes, and half notes are present. This forms a certain rhythmic pattern as seen in Example 11. The other group includes sixteenth notes, which also involves trills and slurred *staccato* bow stroke as seen in Example 11. The first group

³² Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 4.

presents the tune that evokes a pastoral feeling with the fiddle playing over the pedal of the open *a'* string. Thus, in mm. 1-5, Stravinsky makes it obvious that he is using the aspects of music from the earlier century. As in *Eglogues* by Franck, Liszt, and Dvořák, this pastoral sweetness is heard in mm. 1-5. From m. 6 until the end, one can hear a fraction of a pastoral tune, but the more strongly stated is one of Stravinsky's signature types of violin writing, which is also presented in his other pieces notably in the second movement, "Le Violon du Soldat," of *L'Histoire du soldat*, as seen in Example 12.



Example 12: Stravinsky, *L'Histoire du soldat*, Excerpt from "Le violon du Soldat."³³



Example 12a: Stravinsky, *Duo Concertant*, "Eglogue I," mm. 6-10.³⁴

³³ Stravinsky, *L'histoire du soldat: for violin, clarinet, and piano* (New York: International Music Co., 1969), 4.

³⁴ Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 4.

The bowing technique that is used in mm. 6-10 (Example 12a) is called *au talon* (at the frog). The player needs to, in a way, surrender active control of the bow by releasing the pressure of the index finger. Then the player executes rapid consecutive down-bow strokes. This can be achieved when using the lower third of the bow. This bowing technique has to be used for the combination of multiple stops, alternating between two to three different double stops (Example 12a).

“Eglogue II” has a more lyrical side than “Eglogue I.” “Eglogue I” shows a pointillistic style of writing with a succession of double stops that are connected with each other. “Eglogue II” presents a more straightforward lyrical melody as seen in Example 13 (mm. 10-19).



Example 13: Stravinsky, *Duo Concertant*, “Eglogue II,” mm. 6-19.³⁵

In its melody, one can hear a tragic sonority, which is achieved by the use of a seventh and inserting chromatic use of *a-sharp* between the sevenths in mm. 13-14 and mm. 18-19.

³⁵ Ibid., 6.

After the initial melody is followed by e'' and c'' , the melody comes back in mm. 16-19, but this time on the g string. The same theme on the g string provides a deeper richness than the first time the melody was presented. For example, in m. 15 on a' , by playing it on the g string instead of the d' string, the length of the string is much shorter, thus resulting in a greater tension of the sound on a thicker string. The movement begins with a seventh between e' and d'' . In m. 2, e' moves down to d' -sharp and back to e' (Example 14).



Example 14: Stravinsky, *Duo Concertant*, "Eglogue II," mm. 1-3.³⁶

The added d -sharp' contributes to the chromaticism, and it foreshadows the sorrowful melody to be heard in mm. 10-19 (Example 13). Stravinsky's choice of a specific string is worthy of attention. Besides his choice of g -string for the melody already mentioned, Stravinsky chooses the d' -string in mm. 19-22 (Example 15).

³⁶ Ibid., 6.



Example 15: Stravinsky, *Duo Concertant*, “Eglogue II,” mm. 16-22.³⁷

By writing this melody in the high position on the *d'*-string rather than in the low position on the *a'*-string, Stravinsky achieves two things. One is to have a warmer tone than the *a'*-string can offer, and the other is to keep the intensity of the phrase that has been built by using the *g*-string in the preceding measures.

“Eglogue II” is followed by the “Gigue.” Stravinsky uses the traditional type of the dance, which appeared predominantly in the Baroque period. In J.S. Bach’s unaccompanied partitas, the gigue appears as a fast movement. In the traditional French Baroque suite, the gigue was usually the last of the four standard movements. The gigue evolved from the sixteenth century Irish or English “jig,” and it developed differently on the continent in France and Italy. The French type, “gigue” involved dotted rhythms, wide intervals, and fugal writing with inverted counterpoint.³⁸ In Bach’s Partita no. 3, the Gigue is placed in its typical position at the end of the suite. It is in 6/8, like the French gigue, which was often in

³⁷ Ibid., 6.

³⁸ Jane Bellingham, “gigue.” *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed March 5, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e2876>.

giga in a presto tempo, with running passages over a harmonic bass.³⁹

this movement that helps unify it.



Example 16: Stravinsky, *Duo Concertant*, “Gigue,” mm. 1-3.⁴⁰

style brisé is characteristic style of seventeenth-century lute music, in which the notes of a

³⁹ Ibid.

⁴⁰ Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 7.

chord were not plucked simultaneously but arpeggiated.”⁴¹ The modulation takes place one measure before the key change in m. 92. The transition is subtle but with the marking, *poco* >, a player has to give a clue that something different approaches (Example 17, mm. 88-94).



Example 17: Stravinsky, *Duo Concertant*, "Gigue," mm. 88-118.⁴²

⁴¹ "style brisé." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed December 5, 2015, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e6525>.

⁴² Stravinsky, *Duo Concertant pour Violon et Piano* (New York: Édition Russe de Musique, 1933), 8.

After the double stop section, the meter returns to 6/16. The opening of this passage involves some technical difficulty. In mm. 119 and 121, one finds wide leaps between notes (Example 18). A player must rapidly shift from first position to fifth position, and immediately return to first position. The note *g''* in m. 119 has to be played on the *e''* string as Stravinsky and Dushkin suggest, although it can be more conveniently played in the same fifth position on the *a'*-string. By going back to the *e''*-string instead of *a'*-string, a player can retain the bright sound and a similar timbre.



Example 18: Stravinsky, *Duo Concertant*, "Gigue," mm. 119-223.⁴³

Stravinsky brings some variety to this movement by adding the section with notes in harmonics. In m. 159, the note *a''* can be played on the *e''*-string with the third finger in the first position, but Stravinsky instructs the violinist to play the harmonics on the *a'*-string. This section in 12/16 (mm. 159-170) involves the alternation of open string and harmonics, and this technique creates an unusual running passage (Example 19). The *a''* is to be played as a harmonic, and *e''* and *a'* are to be played as open strings. This makes the violin sound brighter with more resonance, which complements the affect of the gigue. It also adds a vibrancy and sense of activity to the passage. This section is the only one that

⁴³ Ibid., 9.

does not have any sharps or flats on any notes, helping this section to sound more diatonic than most of the movements.



Example 19: Stravinsky, *Duo Concertant*, “Gigue,” mm. 159-175.⁴⁴

Shortly after the music goes back to 6/16 (from m. 175-end), there are no more harmonics. After the modulation (mm. 181-190), the materials from the first section return in the last section followed by the brief pause in m. 210 (Example 20a). The “Gigue” ends with the same chord that initiated the movement, which gives a sense of closure after the

⁴⁴ Ibid., 10.

series of different sections presented in different meters and rhythms (Examples 16 and 20b).



Example 20a: Stravinsky, *Duo Concertant*, “Gigue,” mm. 207-227.⁴⁵



Example 20b: Stravinsky, *Duo Concertant*, “Gigue,” mm. 248-254.⁴⁶

Stravinsky calls the next movement “Dithyrambe.” The dithyramb is a song that was used to worship the God of Wine and Fertility in ancient Greece. As the title suggests, Stravinsky’s tune that he uses for the movement evokes magnificent, supernatural, and

⁴⁵ Ibid., 11.

⁴⁶ Ibid., 11.

divine feelings as the music unfolds. In mm. 1-3, the notes are in a very high register and occasionally move by half-step with the use of *e-flat*” (Example 21).



Example 21: Stravinsky, *Duo Concertant*, “Dithyrambe,” mm. 1-3.⁴⁷

The tune subsequently carries a strong feeling of agony, which is matched by use of the violin’s *e*’-string in a high register. In very high positions on the *e*’-string, a player has to carefully differentiate the half steps. The passage with the trill in m. 8 requires a player to make the trill on *c*’ audible, which is hard to do because of its subtlety and the need that the pitches must be distinctive (Example 22).



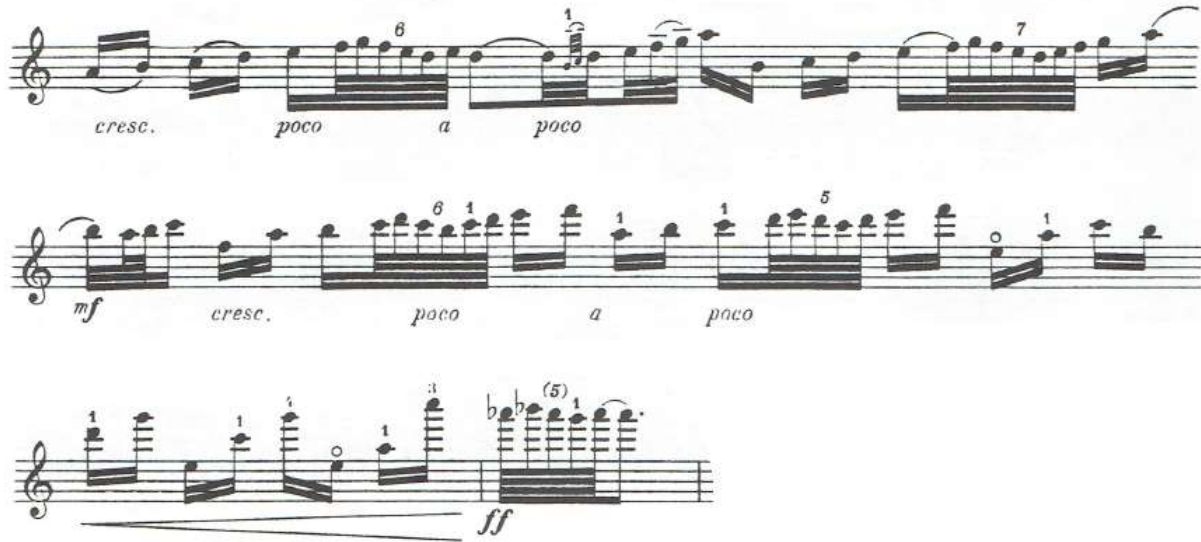
Example 22: Stravinsky, *Duo Concertant*, Dithyrambe, mm. 5-8.⁴⁸

A player can take liberties with the rhythm in this movement, because there is no meter sign from mm. 8-20. Stravinsky writes *cres. poco a poco* and *ff* proceeding into m. 9

⁴⁷ Ibid., 12.

⁴⁸ Ibid., 12.

(Example 23), which is the movement's climax. It is hard to produce a large volume on the *a-flat*''' in m. 9, but a player can make this possible by using the right bow contact point and adequate bow pressure.



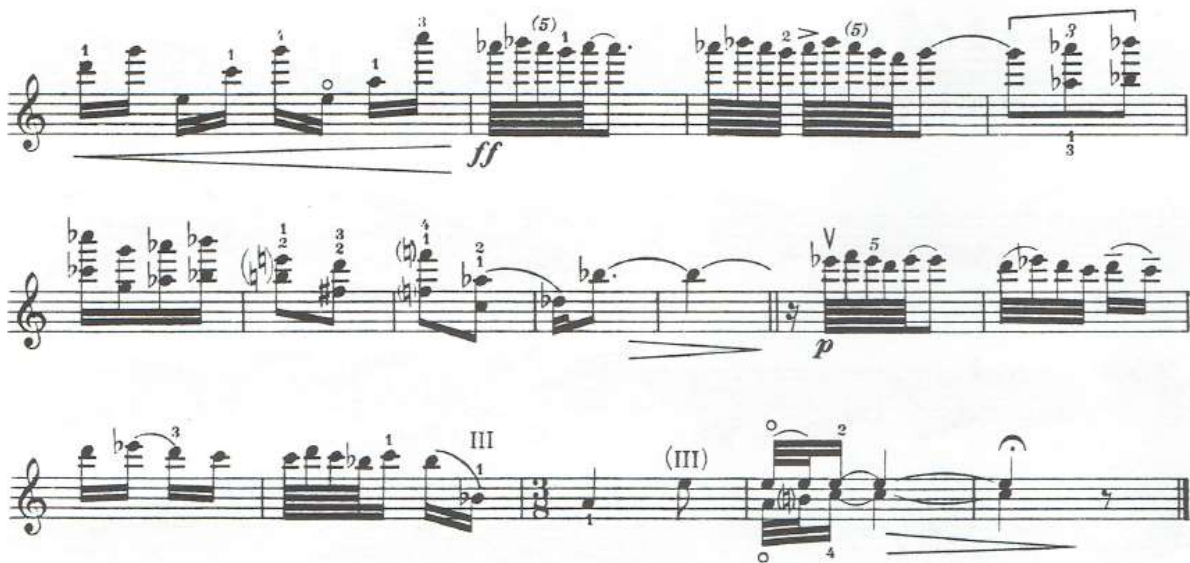
Example 23: Stravinsky, *Duo Concertant*, "Dithyrambe," mm. 8-9.⁴⁹

The *ff* passages (mm. 9-15) further get developed into the double-stop passages, which adds more tension to the climax. The technique of playing these octaves is not unusual, but the combination of those double-stops themselves is notable. The sound that Stravinsky's selection of double-stops produces apparently must be answered by the passage that was used at the beginning of the movement (Example 24). The last measure of this movement is written in double-stops. It starts with an open *e*''-string, and it could end with open *e*'' and the note *c*'' on the *a*'-string. Instead, Stravinsky specifies the second finger for the top note and the fourth finger for the bottom note. The choice works well with the dynamic marking

⁴⁹ Ibid., 12.

of *decrescendo* at the end. The player can vibrate on both notes and allow the sound to fade away better using *a'*-string and *d'*-string instead of using *a'*-string and the bright *e''*-string (Example 24).

As examined through all the movements of *Duo Concertant*, Stravinsky borrowed techniques and certain characteristics of eighteenth-century music to write his piece. As he incorporates those aspects from the earlier centuries in his work, he consistently changes the original shape of it by adding his own touch. Thus, *Duo Concertant* can be understood as a combination of eighteenth-century musical phenomena and Stravinsky's own idea of twentieth-century music.



Example 24: Stravinsky, *Duo Concertant*, "Dithyrambe," mm. 9-end.⁵⁰

⁵⁰ Ibid., 12.

Suite Italienne, an arrangement of ballet *Pulcinella*, is based on a number of Giovanni Battista Pergolesi's unfinished compositions dating from 1700. In 1919, these fragmentary and incomplete manuscripts from Italy got to Stravinsky's hands through Sergei Diaghilev, who was visiting Paris at the time. Subsequently, Diaghilev made an offer to Stravinsky to write an adaptation from the manuscripts. Diaghilev had found this manuscript at Naples, and it contained a number of *commedia dell'arte* sketches featuring *Pulcinella*, the traditional hero of the Neapolitan popular stage.⁵¹ The episode in the Neapolitan manuscript chosen as a basis for the ballet was called *The Four Pulcinellos*.⁵² *Suite Italienne* opens with the movement, "Introduzione." In this movement, Stravinsky uses Pergolesi's melody, and does not do anything that is far beyond the eighteenth-century violin writing except for one place (Example 25), where Stravinsky's signature violin writing appears.



Example 25: Stravinsky, *Suite Italienne*, Introduzione, mm. 33-34.⁵³

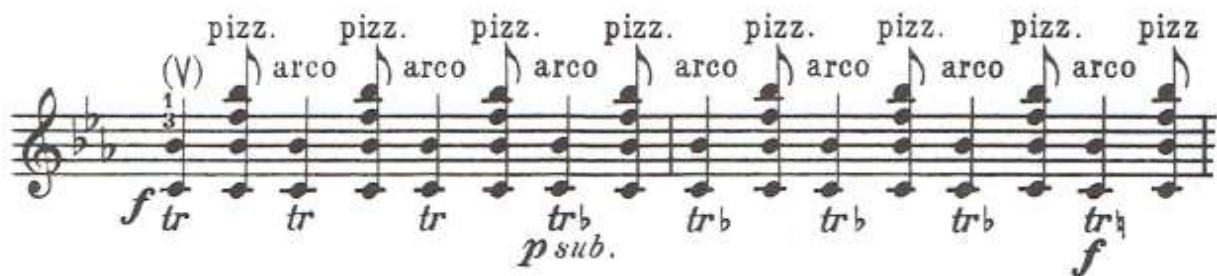
The above two measures show an example of Stravinsky's characteristic violin writing that sounds in his other pieces (*L'Histoire du soldat*). The second movement, "Serenata," is lyrical throughout, partly because it is a tenor solo in the ballet *Pulcinella*. Stravinsky made a strong statement in this movement. "A typical serenata had a pastoral, allegorical, or

⁵¹ White, *Stravinsky: A Critical Survey* (Mineola, NY: Dover Publications, Inc., 1997), 85.

⁵² *Ibid.*, 86.

⁵³ Stravinsky, *Suite Italienne pour Violon et piano* (New York: Édition russe de musique, 1934), 1.

mythological subject, which involved at least two characters. In length somewhere between a cantata and an opera, it was often divided into sections, each consisting of recitatives and arias, and was given in an elaborate setting with costumes but without dramatic action.”⁵⁴ As shown in Example 26, the typical serenata gets transformed into the unique and modern-sounding phrase as it enters mm. 17-18. The sound of these two measures leads to a complete break from what has been heard previously in the movement. The alternation of trills and pizzicato is unusual. This is something no one would have heard in the typical eighteenth-century violin writing. The trill is played along with the fingered note *b-flat*, and the chord, an example of quartal harmony, is played *pizzicato*. The result is a sensational sound that does not belong to Pergolesi’s style.



Example 26: Stravinsky, *Suite Italienne*, Serenata, mm. 17-18.⁵⁵

In “Gavotta,” like the first movement “Introduzione,” Stravinsky borrows Pergolesi’s tune, and leaves it alone without drastically changing the shape of the eighteenth-century model. The third movement, “Tarantella” starts with *detaché* strokes on a group of fast notes, and as the music unfolds, Stravinsky writes those fast notes in a different stroke,

⁵⁴ "serenata." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed March 5, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e6101>.

⁵⁵ Stravinsky, *Suite Italienne pour Violon et piano* (New York: Édition russe de musique, 1934), 2.

which he uses frequently in his violin writing in general (Example 27). This combination of slurred *staccato* and the *detaché* stroke can be found in mm. 6-16.



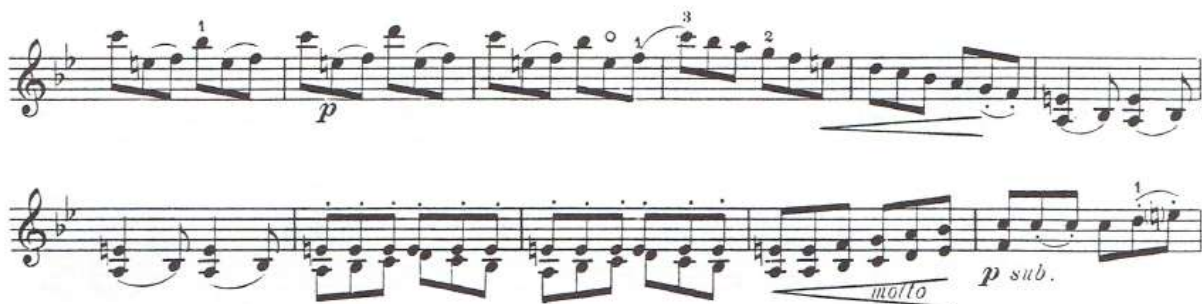
Example 27: Stravinsky, *Suite Italienne*, Tarantella, mm. 1-16.⁵⁶

Stravinsky writes a succession of chords in parallel fifths in mm. 20-21, and it leads to a percussive sound that is achieved by the combination of *detaché staccato* and slurred *staccato* strokes (Example 28). After this passage, the melodic material returns but it goes back to the percussive sound after only several measures (Example 29). Thus, “Tarantella” is based upon the alternation of melodic materials from Pergolesi’s piece and Stravinsky’s own invention that presents percussive sound effects using the *staccato* stroke along with his addition of the chord successions. Another noticeable violin technique that Stravinsky employs in this movement is having *arco* and left-hand *pizzicato* played at the same time, such as in mm. 58-60 (Example 30). This technique creates a unique sound effect, which happens twice in this movement.

⁵⁶ Ibid., 3.



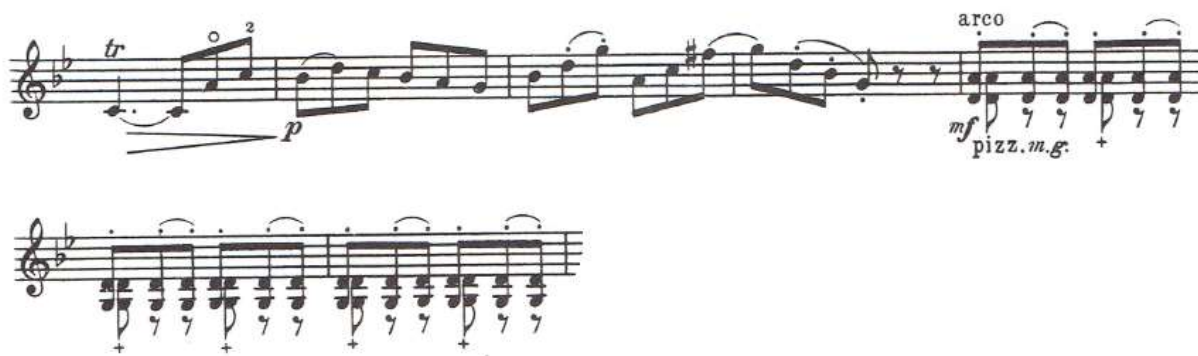
Example 28: Stravinsky, *Suite Italienne*, Tarantella, mm. 17-25.⁵⁷



Example 29: Stravinsky, *Suite Italienne*, Tarantella, mm. 27-37.⁵⁸

⁵⁷ Ibid., 3.

⁵⁸ Ibid., 3.



Example 30: Stravinsky, *Suite Italienne*, Tarantella, mm. 54-60.⁵⁹

The last movement, “Minuetto e Finale,” first sounds as though it does not deviate from Pergolesi’s writing too much until it reaches m. 97, where the percussive sound is achieved by the double stops with the *staccato* stroke. In m. 102, triple stops start to appear and the violin sound gets richer, resulting in the stronger percussive timbre. In mm. 121-122, Stravinsky uses all four strings simultaneously, which produces a richer quality of the sound like a guitar (Example 31).

⁵⁹ Ibid., 4.



Example 31: Stravinsky, *Suite Italienne*, Minuetto e Finale, mm. 95-122.⁶⁰

In every movement of the *Suite Italienne*, Stravinsky first introduces Pergolesi's music, but soon thereafter, Stravinsky starts to add his own color and expression. Each movement ends with Stravinsky's own voice and his unique style. Thus, the composer accesses eighteenth-century forms and styles, but twists it with the different musical language that twentieth-century music can offer.

In conclusion, Stravinsky's manifestation of neoclassicism in violin writing is revealed in *Duo Concertant* and *Suite Italienne*. The way his neoclassical aesthetic appears in each piece is different. Stravinsky successfully demonstrates styles and characteristics of eighteenth-century music in his *Duo Concertant* without borrowing or referring to any

⁶⁰ Ibid., 11.

actual compositions from that era. *Suite Italienne*, an arrangement from the ballet *Pulcinella*, is in a different nature since it is based on compositions at the time attributed to Pergolesi as Stravinsky directly quotes and uses the actual eighteenth-century composition in the piece. Nonetheless, Stravinsky introduces many instances of twentieth-century musical idioms, which do not belong to the styles and traits of the Baroque or Classical eras. In both works, as much as Stravinsky borrows certain violin techniques and characteristics of eighteenth-century music, he inserts those elements along with his unique style of violin writing in twentieth-century musical language in a variety of aspects. Thus, neoclassicism is reflected in *Suite Italienne* and *Duo Concertant*, in which eighteenth-century music meets Stravinsky's strong assertion of his own writing. Something else that another scholar might want to do is compare Stravinsky's other writings to the eighteenth-century models. Another avenue for future research would be looking more closely at Stravinsky's dance inspirations in these works. After all, both works and many other works of Stravinsky are used for dances. *Duo Concertant* and *Suite Italienne* both have strong dance components, and the *Duo Concertant* is among the works by Stravinsky choreographed by George Balanchine (1904-1983). Balanchine, of course, knew good music when he heard it. The *Duo Concertant* and *Suite Italienne* have been appreciated by many and, as has been shown, are fine examples of Stravinsky's reliance on instrumental techniques from the past in his neo-classical works.

Bibliography

- Adas, Jane. *Mid Eighteenth-Century Masters Continuo Sonatas for Violin*. Vol. 5. New York and London: Garland Publishing, 1991.
- Bach, Johann Christian. *Sonate Es-dur für Violin und Cembalo*. Germany: Schott & Co. Ltd.
- Bach, Johann Sebastian. *Sonata in E minor for Violin and Continuo, BWV 1023*. London: Schott & Co. Ltd.
- _____. 6 Sonatas and Partitas for Violon Solo. New York: International Music Co., 1971.
- _____. *Violin Concerto in A minor*. London; New York: E. Eulenberg, 1929.
- Bachmann, Alberto. *An Encyclopedia of the Violin*. New York: Da Capo Press, Inc., 1966.
- Bellingham, Jane. "Gigue." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed March 14, 2016, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/opr/t114/e2876>.
- Boyden, David D. "The Violin and its Technique in the 18th century." *Musical Quarterly* 36/1 (January 1950): 9-38.
- Carr, Maureen A. *Stravinsky's "Pulcinella": A Facsimile of the Sources and Sketches*. Middleton, WI: A-R Editions, 2010.
- _____. *Multiple Masks: Neoclassicism in Stravinsky's Dramatic Works on Greek Subjects*. Lincoln, NE: University of Nebraska Press, 2002.
- Child, William. "New Music" *The Musical Times* 62/936 (February 1921): 104-13.
- Dorf, Samuel N. Review review of *Stravinsky's "Pulcinella": A Facsimile of the Sources and Sketches; Music in Facsimile*, by Maureen A. Carr; *Nijinsky's Bloomsbury Ballet: Reconstruction of the Dance and Design of "Jeux,"* by Millicent Hudson. *Journal of the American Musicological Society*, 65/1 (Spring 2012): 272-84.
- Farga, Franz. *Violins & Violinists*. London: The Cresset Press, 1969.
- Galamian, Ivan. *Playing and Teaching Principles of Violin*, 2d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1985.
- Geminiani, Francesco. *Sonata A-dur für Violin und Basso Continuo*. London and New York, 1962.

- _____. *The Art of Playing on the Violin*. London: Travis & Emery Music Bookshop, 2009.
- Hsieh, I-Hsuan. *Twentieth-Century Arrangement for Cello and Piano: Igor Stravinsky's Suite Italienne*. Ann Arbor, Mich.: ProQuest Information and Learning Company, 2006.
- Joseph, Charles M. *Stravinsky and Balanchine: A Journey of Invention*. New Haven and London: Yale University Press, 2002.
- Katz, Mark. *The Violin: A Research and Information Guide*. New York & London: Routledge, 2006.
- Keller, Hans. "An Instrumental Problem in 'Pulcinella'." *Tempo*, New Series, no. 105 (June 1973): 22-24.
- Kolneder, Walter. *The Amadeus Book of the Violin: Construction, History, and Music*. Portland, OR: Amadeus Press, 1998.
- Locatelli, Pietro Antonio. *L'arte del violino: 25 Capricci*. Milano: Ricordi, 1956.
- Mitchell, Donald. "Stravinsky and Neo-Classicism." *Tempo*, New Series, no. 61/62 (Spring-Summer, 1962): 9-13.
- Murasugi, Sachiho Cynthia. *Influence of Commedia dell'Arte on Stravinsky's "Suite Italienne"*. Ann Arbor, Mich.: ProQuest Information and Learning Company, 2009.
- Nardolillo, Jo. *The Canon of Violin Literature: A Performer's Resource*. Lanham, MD: The Scarecrow Press, Inc., 2011.
- Schwarz, Boris. "Stravinsky in Soviet Russian Criticism" *The Musical Quarterly* 48/3 (July 1962): 340-61.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. Belmont, CA: Thomson Learning, 1996.
- Stanley, Sadie. *The Grove Concise Dictionary of Music*. London: Macmillan Press Ltd., 1994.
- Stowell, Robin. *The Cambridge Companion to the Violin*. Cambridge: Cambridge University Press, 1992.
- _____. *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press, 1985.
- Strauss, Virginia Rose Fattarusio. *The Stylistic Use of the Violin in Selected Works by Stravinsky*. Ann Arbor, MI: ProQuest Information and Learning Company, 1980.

- Stravinsky, Igor. *Duo Concertant pour Violon et Piano*. New York: Édition Russe de Musique, 1933.
- _____. *L'Histoire du soldat: for violin, clarinet, and piano*. New York: International Music Co., 1969.
- _____. *Poetics of Music In the Form of Six Lessons*. New York: Vintage Books, 1947.
- _____. *Suite Italienne pour Violon et Piano*. New York: Édition Russe de Musique, 1934.
- Taruskin, Richard. *Stravinsky and the Russian Traditions* Vols. 1, 2, 3, 4.. Berkeley and Los Angeles: University of California Press, 1996.
- Taruskin Richard, and Piero Weiss. *Music in the Western World: A History in Documents*. Belmont, CA: Thomson Learning, 1984.
- Walsh, Stephen. "The Composer, the Antiquarian and the Go-Between: Stravinsky and the Rosenthals" *The Musical Times* 148/1898 (Spring, 2007): 19-34.
- White, Eric Walter. "Listening to Stravinsky's Music in the 1920's" *Tempo*, New Series, no. 81 (Summer, 1967): 32-36.
- _____. *Stravinsky: The Composer and His Works*. Berkeley: University of California Press, 1966.
- _____. *Stravinsky: A Critical Survey*. Mineola, NY: Dover Publication, Inc., 1997.